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JOHN WHITE ALEXANDER
TRUSTEE OF THE METROPOLITAN MUSEUM
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IN MEMORIAM

At a meeting of the Board of Trustees, held Monday, June 14, 1915, the following memorial resolution was adopted by a rising vote:

THE Trustees of The Metropolitan Museum of Art record with deep regret the death of their associate for many years, John W. Alexander. Coming to the Board of Trustees by virtue of the distinguished office which he held as President of the National Academy of Design, he from the first until within a few days of his death devoted his thought, time, and energy to the interests of the Museum with a zeal that no elective trustee could surpass. As a member of the Executive Committee and of the Committee on Purchases, and Chairman of the Committee on Paintings, he assumed a full share in the duties and responsibilities of administration devolving upon the Trustees. Assiduous in his careful attention to every subject requiring his consideration; broad in his views, yet discriminating in his tastes; calm in his judgments, yet firm in his convictions, he rendered to the Museum service of inestimable value. Always the high-minded, courteous gentleman, he so endeared himself to his associates as to make their personal loss felt in no ordinary degree.

The Trustees further record their appreciation of the admirable and refined talent of Mr. Alexander and his notable achievements and widely recognized eminence in the world of art, and express their satisfaction that so many representative works from his hand honor the walls of the Museum.

DEPARTMENT OF FAR EASTERN ART

AT their meeting on June 14th the Trustees of the Museum voted to establish a Department of Far Eastern Art, and to appoint as its Curator Mr. S. C. Bosch Reitz. The creation of such a department as one of the main divisions of the Museum, with a trained expert at its head, has been under consideration for a number of years, but various circumstances have hitherto prevented its being carried into effect. The purpose in mind has been to bring all the examples of Far Eastern art in the Museum under the charge of one competent authority on the subject, even though some of them are held under conditions which prevent their being brought together, and to rely upon the same authority for guidance in the systematic organization and development of this collection henceforth.

As it is now to be organized, this department will include the arts of China and Japan, and those of other countries which have close artistic affiliation with them, such as Korea and Thibet. For the present the exhibition space devoted to the new department will necessarily remain as it is,

there being no room for substantial change or expansion, but with the growth of the building it is to be hoped that these conditions may be improved, both in size and character, and that our collection of the arts of the Far East may grow in proportion.

Mr. Reitz, who is to be the Curator, is well known among European collectors as a connoisseur of Oriental ceramics, a subject which he has made a specialty for a number of years past. His knowledge of it will make him a valuable acquisition for New York, because of the widespread interest in the subject here, outside of the Museum as well as in it. With ceramics as his specialty, he has also occupied himself with other forms of Oriental art, and comes to us well qualified to undertake the various responsibilities which will devolve upon him. He is a native of Amsterdam, which has been his home up to the present, though much of his time has been spent in study and travel outside of Holland, including a year in Japan. He has never held a museum position before, but was about to receive an appointment at the Louvre last summer, when the outbreak of the war caused its postponement by the Ministry, with the result that he came to America this spring to study the collections in the United States, and advantage was taken of this opportunity to secure his services for the Museum. He will begin his duties in September.

E. R.

THE SAMUEL ISHAM GIFT OF JAPANESE COLOR PRINTS

READERS of the BULLETIN will recall the admirable article upon Japanese Color Prints, by the late Samuel Isham, which appeared in the issue for May, 1914. A more comprehensive, brief summary of the value of such prints as works of art could not well be written. The Museum collection of these prints has now been enriched by two hundred and thirty-six examples from the collection formed by Mr. Isham, who died in the summer of 1914. They come to the Museum as a gift from Mr. Isham's estate, and have been presented in accordance with his wishes.

These prints are a very well-selected group and have rather special value for Museum purposes, since a number of them have historic as well as aesthetic interest, and the large variety of types helps to make the Museum collection a representative one. Included in this gift are notable works by all of the leading Ukiyoe artists, Sharaku alone excepted. By Moronobu there are seven ink prints of a set of views of the Yoshiwara. One of these is colored by hand—the work of some former owner. All are in fine condition and are characteristic examples of the artist's style. By Okumura Toshinobu there is that extreme rarity, an ink print from an "orihon" or folding album. This is the only print by this artist that the writer of this article has ever seen which is not of the "hosoe" size, and colored by hand. Another rarity is a fine Urushi-ye, or so-called lacquer print, by Nishikawa Yoshinobu. Torii Kiyomasu and Torii Kiyonobu are represented by twelve charming urushi-ye and beni-ye (two-color prints in pale rose and green) of delightful quality. Those signed Kiyonobu are all by the second artist of that name, assuming that there were two, as it is evident that there must have been unless the first Kiyonobu lived and worked for about a quarter of a century beyond 1729, the year in which several writers, Japanese and European, state that he died, at the age of sixty-five, and was buried at Seishōji, Asakusa. All of the five prints in the Isham gift that are signed Torii Kiyonobu are of later date than 1729. The earliest is a hand-colored print of a theatrical scene. As one of the actors is Sanogawa Ichimatsu, whose first appearance on the Edo stage was in November, 1741, it can be definitely ascribed to the year 1742, and probably to an early month, as at the end of the year the beni-ye prints began to be made, and by reason of their novelty, beauty, and the economic advantage their cheaper production gave to the publishers, quickly superseded the hand-colored prints, except for the large sizes which could not at first be produced successfully by the new process. Two hand-colored prints by Torii Kiyotada are not only very rare, but are exceptionally beautiful examples of that ar-